

Wood Carving in the North Auckland Area.

By GILBERT ARCHEY, Director.

This paper describes two unusual carvings from the North Auckland Peninsula, and discusses the special features of the wood-carving art of that area.

NEW CARVINGS.

The carvings comprise a canoe prow from Doubtless Bay (Pl. 37, fig. 1) and a carved slab from Awanui (Pl. 38). The canoe prow was recovered from a partly-drained swamp behind the sand-dunes at the northern end of Doubtless Bay, and was presented to the Museum by Mr. H. E. Vaile. It comprises a long narrow basal portion, which would have been fitted, as a lid, over the bow of the canoe, and secured by lashings passed through the rudely mortised holes (originally five) in each side. Rising from the front of the base is a head, set on a moderately long neck, behind which is a secondary head at the end of a long curved neck. The main head has the ears, eyes and nostrils clearly indicated, and the mouth is drawn out, giving the figure a bird-like aspect; the subsidiary head is also bird-like.

The eyes of the figure are represented by shallow incised ellipses, that of the main figure being contained within a depressed socket, surrounded above, behind and below with a raised rim armed with four tooth-like processes. Large triangular teeth are represented very clearly and boldly in the mouth of the main figure, in which also the ears are clearly indicated. An interesting feature is the presence, chiefly on the necks of both figures, of projecting elliptical knobs or processes irregularly arranged.

In another paper (*Journ. Polynes. Soc.* Sept., 1933) I have discussed the bird-like appearance of human heads in Maori carving, and the illustrations of canoe prows given here (Pl. 37, figs. 1-3) will also show how this bird-resemblance has resulted from the gradual elongation of the mouth of human heads in profile.

The Doubtless Bay prow may therefore be classified as a prow of the general coastal fishing canoe type (Pl. 37, figs. 2 and 3) which exhibits, in the deep socketed eye and elongated mouth, in the scattered processes, and the presence of a subsidiary figure, special local characteristics.

The rectangular slab illustrated on Plate 38 was discovered during draining operations in the Awanui swamp, and was presented to the Museum by Mr. G. Evans. Unfortunately, the whole slab was not recovered, and the missing portions are just those that were likely to have been most interesting. There are ten small, roughly mortised, rectangular holes on the back of the carving; they are irregularly arranged and bear no relation to the design on the front. I am unable to suggest the use or purpose of the slab.

The two human figures, one with arms upraised, the other with them almost akimbo, might be regarded as being in dancing attitudes: the trace of the lowest portion of the face in the right hand figure suggest that it was shown full face. Three straight sharp-pointed fingers and toes are represented, but the most interesting feature is the presence of conical spines projecting from body, neck and limbs. These spines are also present on the two figures and on the two vertical bars at the left end of the slab.

These two figures or heads are much unlike other forms produced by the Maori carver. On Plate 39, figs. 2 and 3, they are illustrated enlarged and reversed for better comparison with the Doubtless Bay canoe prow head (fig. 1). They are very bird-like, particularly fig. 3, and a most interesting item is the apparent attack on a man's legs by fig. 3, and the successful swallowing (?) of the man by fig. 2, which has a small human figure faintly indicated in the position of the gullet. The upper figure (2) has two teeth, and the lower (3) has one tooth in each jaw.

BIRD OR HUMAN HEADS?

The question of their bird or human nature arises here. The beak-like mouth, and the projections, if regarded as feathers, though there is no particular reason why they should be, might support the bird view, while the presence of teeth, the fact that the putative feathers are also represented on the vertical bars and appear to be part of the general decoration, and the very considerable resemblance in details of figure 2 to the canoe prow (fig. 1), which, as we have already seen, is developed from the typical human-headed prow, can be quoted in favour of their human nature. It is most unfortunate that the heads are missing from the human figures of the slab, for they might have provided the necessary clue. On the whole, I am most impressed by the fact that both the heads on the Awanui carving stand *en series* with the various representations of the *manaia*, which I have shown elsewhere (Journ. Polynes. Soc. Sept., 1933) to be human figures with the face in profile.

Skinner (1933, pp. 107 and 110-113), in precursory reference to the conclusions to be presented here and in Journal of the Polynesian Society, September, 1933, has discussed "The Maori Rendering of a Bird's Head," and, as instances of this, cites (p. 110, fig. 52) a figure from Waverley in the Wanganui Museum, and the Moriori curved stone *patu* illustrated by him in the Bishop Museum Memoirs, vol. 9, Pl. 30, which are similar to the Maori bone weapons known as *waha ika*.

The small carved head above the typical human figure in the Waverley specimen might very easily be a naturalistic bird, but it might also be a normal *manaia* head—the carving is too badly worn to be certain—and, as the present writer has shown (1933) the *manaia* head is a conventionalised form of the human head in profile. Moreover, even if this head were definitely a naturalistic bird, such representations in carving are too few, and the early stages of the development of the typical *manaia* from an undoubtedly human rendering are too numerous, to warrant the conclusion that the *manaia* is a humanised bird.

While the Moriori curved *patu* has some resemblance to a bird in outline, a bird is a very unlikely model for such an implement as a club, particularly if, as in this case, the weapon would have to be held upside down to exhibit the resemblance. On the other hand, the curved outline of the *patu*, as naturally held, does feel in harmony with the sweep of the blows for which it was intended, and is a type of curve by no means uncommon for striking weapons in other parts of the world. Due attention must, however, be paid to the illustrations given by Skinner (1931, p. 185) of *patu* from the Chatham Islands (fig. 2) and New Zealand (fig. 4), which have naturalistic birds carved on the butt.

The reference of the shape of these clubs to a natural form is further confused by the occasional presence on them of curved ridges at the base of the blade: they are indicated on the Auckland Museum and the Otago Museum specimens figured by Skinner (1923, Pl. 30, fig. d, and Pl. 27, fig. b) and on a straight *patu* recently presented to the Auckland Museum by Mr. Cyrus Cannon. These ridges are eyebrows, as has been recently demonstrated by Skinner (1931, pp. 184-187, figs. 9-11), the whole blade of the *patu* being in these cases the outline of an otherwise featureless human face.

As an instance of the "conventional rendering of birds by Maori artists," Skinner (1933, pp. 111-113) cites a carved bone thatching needle and a wooden memorial carving from Opotiki, in which he says, "the head is strongly humanised, eye and eyebrow following the human convention. The nose and nostril represent a bird's beak." I do not follow the last sentence, because in the illustration given (figs. 52-53) the nostrils are clearly represented separate from the beak. The supposed bird beaks are, however, simply the lips of a human face elongated in conformity with the long, narrow form of the implement or slab, as will be readily seen if Mr. Skinner's figures are viewed reversed vertically, as I have reproduced them here (Pl. 40, figs. 8-9), and compared with the other carvings illustrated beside them.

NORTHERN PENDANTS.

In the same paper Skinner also gives illustrations (p. 108) of bone and greenstone pendants representing "bird-headed men," in which the human bodies can be readily recognised, though the interpretation of the head depends upon the acceptance or rejection of the conclusions put forward by the present

writer (1933). But, in any case, reference may be made to the general resemblance of these pendants (Pl. 41, figs. 2-3) to the elongated figures (fig. 1) which form the leading motive in trapezoid canoe prows such as the fine British Museum specimen illustrated, by kind permission of the Director, in Pl. 49, fig. 1, of this paper.

In mentioning pendants, reference may be made to the *marakihau* and the *pekapeka*, of which the latter is regarded by Skinner (1933, p. 7) as a representation of a bird-headed man, occasionally with human heads.

When the greenstone *marakihau* was first described (Archey, 1927) it was referred to as of the *pekapeka* type, with which identification Skinner (1932, p. 209) disagreed, pointing out its undoubted connection with the *marakihau* in wood. In his recent paper (1933, p. 7) he has dealt with both *pekapeka* and *marakihau*, and refers to certain of the latter as having been "strongly influenced by the *pekapeka* form, being perhaps more correctly described as a hybrid between the two forms," from which it appears that he regards them as separate and independent forms.

I suggest, however, that they are not separate, but are genetically related forms (Pl. 42, figs. 1-8), of which the *marakihau* (figs. 1-5) is the primary, being based, as Skinner pointed out, on the *marakihau* in wood carving. The *pekapeka*, instead of influencing the *marakihau* in its own direction, seems rather to have been derived from it by the addition of a head (Pl. 42, fig. 6) at the lower end (a common wood-carving detail, cf. pl. 41, fig. 5). Through the subsequent turning of the pendant sideways (figs. 7-8) there has been finally evolved the typical double human figure in which two heads may share one twisted U-shaped body with a variable number of arms and/or legs. Thus the three pendants, the elongated, sinuous "*rehakakaipiko*" (Pl. 41, fig. 2), the *marakihau* and the *pekapeka* may be linked up with corresponding figures in wood carving.

It may be added that the bird's head which Mr. Skinner (1932, p. 209) supposed might be represented below the head of the Kaikohe *marakihau* (Pl. 42, fig. 1) cannot be recognised there, and that comparison of the general stance of the human figure in this pendant with that of similar figures in wood-carving affords support for the original identification of this feature as the left arm.

NORTH AUCKLAND CARVINGS.

But to return to the northern carvings described above and their relationships: the presence of common features in these two carvings has already been mentioned. The irregularly disposed angular projections are the most obvious: but attention should also be given to the form of the mouth in Pl. 39, figs. 1 and 2, the representation of the teeth, and the carving of the eye, which in each case is a simply incised outline within a more deeply carved socket with toothed margin.

These features are sufficient to indicate that the two specimens belong to the same school of carving, and it will be interesting to enquire whether they are related to other carvings of the same area.

While the general resemblance of these two carvings to other North Auckland carvings is not obvious, an examination of the "full-face" of the Doubtless Bay prow (Text fig. 1) will reveal a general resemblance to the heads on certain bone boxes from North Auckland (Pl. 41, fig. 4), and a more definite resemblance to them in certain details, i.e., the raised eyebrow-ridge of Pl. 45, fig. 3, the triangular teeth in the same figure and in figs. 1 and 2, and the detail of the elongated nose, which can be compared with Pl. 41, fig. 4, and the noses on the bone boxes illustrated on Pl. 44.

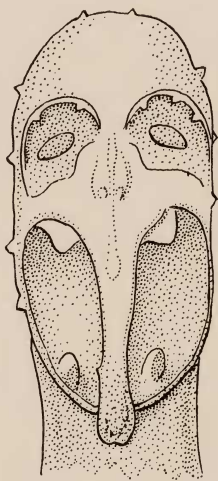


Fig. 1. Doubtless Bay prow,
front view.

Teeth of the same triangular form are also present in the terminal figures of the Kaitaia carving (which has also a simply incised eye-outline) (see Pl. 46, fig. 2), and in the Hokianga bone box (Pl. 44, fig. 2), which has pointed fingers and toes like those of the Awanui slab. Pointed or claw-like fingers and toes rendered rather more decoratively are indeed very common among North Auckland carvings.

It will be seen, therefore, that both the Doubtless Bay and the Awanui carvings can be regarded as specialised or extreme types of the carving typical of the North Auckland area.

NORTH AUCKLAND AND RELATED ART AREAS.

This North Auckland art deserves some study, because it has been referred to as being especially Melanesian in type, and has been cited as evidence of the presence of a culture other than typical Maori in this region.

One characteristic feature of this area is the elongation of the human head, often with a high, narrowing forehead, as can be seen in the Kaipara carvings (Pl. 41, figs. 5 and 6), and the Hokianga burial chest (fig. 4), in all of which the wide-open mouth, with its four teeth, is the broadest part of the face; the lower lip is usually pointed downwards medianly, and is not obscured at this point by the protruding tongue.

The eyes are never ring-socketed for *pau* shell inlay, as in the South, but are either protruding (Pl. 45, fig. 2), or represented as flat discs with incised outline.

The whole figure, too, is usually long and narrow (Pl. 41, figs. 1 and 6), though this narrowing of the human figure is not uncommon in the Rotorua district, where, however, it is usually confined to subsidiary figures overlying the main carving (see Archey, 1933, Pl. 6). It is not, of course, suggested that the characteristics mentioned above are exclusive to the Northern area, or that they are the only renderings of those details to be found in that area; they are, however, most common there, and not usual elsewhere except in certain adjoining areas, where related styles occur.

The elongated, claw-like hands and fingers have been referred to above; and a further feature to be mentioned is the shallowness of the relief decoration, which becomes lower in relief as we go further north.

The elongated head with a high, domed and undecorated forehead, and with flat disc eyes, can also be observed in the figures on the British Museum trapezoid canoe prow (Pl. 49, from Journ. Anthr. Inst., vol. 29, Pl. 30), particularly in those on the base of the anterior and posterior marginal bands.

It will thus be seen that while the Northern art retains the fundamental characteristics of Maori carving, it modifies them in a local fashion.

THE KAITAIA CARVING.

The Kaitaia carving (Pl. 46, fig. 2) claims some consideration in a discussion of the wood-carving of the North Auckland area. Skinner's interpretation (1921 a, p. 93) of this carving as akin to the type of *pare*-composition, illustrated in Pl. 46, fig. 2 and fig. 3, can be readily followed, for in all three we have a central figure on a base, and a main terminal figure at either end, each joined to the central figure by a narrow curved border.

With regard to the terminal figures themselves: Appreciation of the Maori carver's propensity to distort the human figure in accordance with his mood or the form and proportions of the design in hand will render Skinner's original interpretation (1921a, p. 93) of these as *manaia*-derivatives quite as acceptable as his subsequent agreement (1921 b, p. 247) with Waite (1921, p. 246) that they might be reptilian; but in any case, whether human or reptilian, the rendering of the teeth is typically northern.

The central figure's straight mouth, with straight, protruding tongue, is repeated in the Whangamumu "chevroned" pendant (J.P.S., 32, p. 29) and the Waitotara stone pendant (Maori Art, Pl. LVI.), and is reminiscent of the Marquesan rendering of the mouth. The chevrons of the Kaitaia carving add another detail of association with the ivory and bone "chevroned" pendants. In an ivory pendant (Pl. 46, fig. 1), recently discovered in a cave at Coromandel, the chevrons are simplified limbs, thus enabling us to recognise as toes or fingers the notching at the end of the chevrons in the Cape Campbell (Maori Art, Pl. 47, 2) and the Waikouaiti (ibid, Pl. 47, fig. 1) examples, and perhaps to associate the conventionalised limbs of these pendants with those in the small ear-ornaments from the Marquesas (Linton, 1923, Pl. 79, fig. B).

The Kaitaia carving chevrons may also be limbs, but if so the carver has confused the issue by omitting the notched ornament of the upper and lower bands from the place of junction of the chevrons with the bands where one would expect to find it. Should, however, the Kaitaia carving chevrons be finally established as limb or body conventions, the whole composition will be even more readily related to *pare*, such as the Hauraki carving.

These apparently older carvings, in wood and bone, may possibly be examples of an earlier conventionalisation of the human figure in New Zealand, one producing designs in which a simple succession of figures was the main feature. The simplicity of the designs, the fact that all the examples have been found in circumstances indicating some antiquity, lend force to Skinner's suggestion that they may represent an earlier art in New Zealand. Ultimately, these fragments may be definitely associated with the results of the archaeological studies of Skinner and Teviotdale in the South Island, and of Skinner in the Chatham Islands, and with such eastern Polynesian carvings as those illustrated by Emory (1931, p. 253), and may thus throw some light on the culture of the earlier migrants of eastern Polynesians to Aotearoa, whose history and traditions seem not to have survived the subsequent ascendancy of the Fleet migrants.

RELATED SCHOOLS.

We may now compare the art of the North Auckland area with what seem to be related schools in Hauraki and Taranaki. The features to be mentioned indicate that the carving in the three areas concerned possess, in common, a fundamental characteristic with its associated details, in which they differ from the carving of other North Island areas.

On Plate 48 are illustrated a door-lintel, or *pare*, from Pate-tonga, Hauraki district (fig. 3), and another from Rotorua (fig. 1). In the former the seven human figures are prominent, and except for the central one, are represented in lively attitudes, giving the impression of rhythmic vigour; the pierced tracery of interlocking loops, while neither losing nor denying the feeling

of movement of the figures, is subsidiary and less tumultuous, like the quieter, breeze-rippled shallows bordering a sturdy dancing stream.

In the Rotorua *pare* the figures are no less prominent, but being equal in size, and in a more stationary attitude, give a very desirable sense of stability to the composition; while the feeling of rhythmic movement is now taken up by the more strongly emphasized spirals. This fundamental difference in rhythm emphasis, on the figures in the Hauraki carving, and on the spirals in the Rotorua area, is accompanied by differences in superficial detail decoration. In the Hauraki carving the limbs of the figures are more naturalistic and but little decorated, while the lips are narrow bands with a simple pattern; in the Rotorua *pare*, and in Rotorua-East Coast carvings generally, the human figures usually have their natural form modified by an emphasis of limb joints and facial features obtained by first enlarging them and then covering the expanded surfaces with a double spiral. Other details of difference are the more slender pointed figures and the triangular feet, with pointed toes, in the Hauraki carving, and the straighter, thicker, blunt-ended fingers, and the broad foot with the separated, stumpy toes in the Rotorua example.

It should be noted, however, that compositions with the emphasis on the figures are not confined to the Northern-Hauraki-Taranaki areas, for there is a type of *pare* (Pl. 46, figs. 3-4) in which the space between the three main figures is filled on each side with three subsidiary figures represented with some degree of realism in fig. 3, but conventionalised to elongated *manaia* in fig. 4. Nevertheless, both the main and the subsidiary figures in these *pare* are definitely comparable with those in the Rotorua *pare* (Pl. 48, fig. 1), and reveal the same type of surface decoration with spirals, which, to some extent, subdue the effect of the outlines of the figures themselves.

An examination of carvings from North Auckland (Pl. 41) and Taranaki (Pls. 47, 50) will show that they share with the Hauraki carving the features I have mentioned, i.e., emphasis on the human figure, instead of on the intervening detail, the simpler decoration of the figures and the local manner of representing fingers and toes.

A recently discovered *pare* (Pl. 48, fig. 4) from a swamp at Thornton's Bay, near Thames, exhibits the same general design as the Hauraki lintel. It has but five figures, crudely but none the less vigorously expressed, two of them having their arms linked, as have a couple in the Hauraki *pare*: this linking of arms and legs is also a feature in Taranaki carving, where it is carried still further in the linking of arms, legs and bodies in a very involved manner (Pl. 47, fig. 2). The Te Puke *pare*, presented to the Auckland Museum by Mr. F. Crossley Mappin (Pl. 48, fig. 2) has the same seven figures as the Hauraki lintel, whose finish, however, it lacks; it exhibits, moreover, the influences of Arawa and East Coast work in the less vigorous attitudes of the figures

and the greater prominence of the spirals and loops, with which they are covered.

The trapezoid form of canoe prow (Pl. 49, fig. 1) is apparently a northern type (Hamilton, 1896, p. 12; Best 1925, p. 99, fig. 62). In the primitive-looking form of the trapezoid prow (Pl. 49, fig. 2) from Mokau, North Taranaki, in the Auckland Museum, the hinder figure is tolerably realistic, the central one has a fairly representative body and arms, and a stylised *manaia* head, the terminal or apical figure is further conventionalised, while at least two other conventionalised heads can be recognised among the loop-detail. Both in the rendering of the loop-detail and in the superficial decoration, this carving can be associated with the Hauraki and the Thornton's Bay carvings.

The large and more perfectly executed trapezoid prows display more definitely the difference between the Northern and the Central tendencies in carving, for in the Northern type (Pl. 49, fig. 1), not only are the figures themselves elongated, and treated, in the details of head, legs, hands and feet, and in the shallow surface detail, in the Northern manner, but here again movement and rhythm are suggested in the emphasis on the writhing, undulating figures, while the loop-detail is relatively subdued. In the standard type of canoe-prow (Pl. 49, fig. 3) the spirals have even greater relative prominence than in the house carvings previously instanced; a much reduced and conventionalised figure is squeezed in between the spirals, which, in the strength and vigour suggested by their whorls, are scarcely subsidiary to the leading human figure.

The general impression left by this preliminary and by no means fully developed or documented study of carving in the Hauraki, the Central and the North-western areas of the North Island is that the Hauraki schools might be regarded as the least specialised of the three.

In its composition it frequently uses a naturalistic or only moderately conventionalised human figure, sparingly overlaid with detail; rhythm is expressed in the vigorous attitudes of the figures themselves, while the intervening tracery is still subsidiary and presents the interlocking loops in a less specialised or less elaborate form. All of these features are also to be found in the North Auckland area, where, however, the human figures tend to be longer and narrower, more snake-like and with shallower surface detail.

The Taranaki carvings studied exhibit the same emphasis on the figures, which are often entwined together in an involved manner; the intervening detail is reduced or degenerate, and is usually only in relief and not pierced. All three areas have in common certain methods of rendering details, such as hands and feet.

The carvings of these north-western areas may thus be regarded as related local schools of an art that is essentially Maori, an art that might even be considered as not very far removed from the generalised Polynesian habit of human figure portrayal, for, although the human figures may be somewhat conventionalised, they are still the leading features in a composition, and the spirals, when used, are less developed or specialised. The fact that the Hauraki and North Taranaki districts are both in the Tainui canoe area may possibly have some significance in connection with these carving similarities.

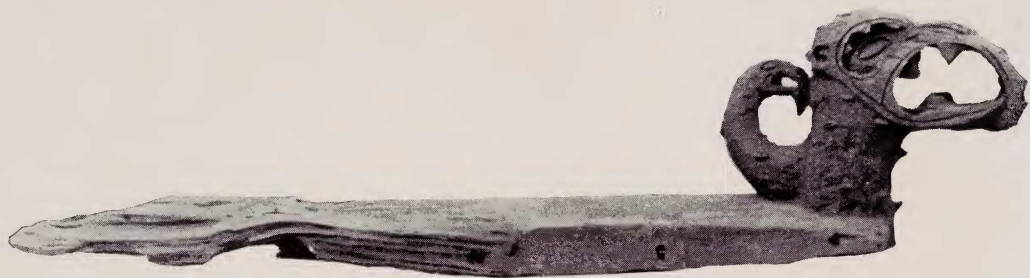
In the Bay of Plenty-Poverty Bay areas we find a different convention, both in the more stable attitudes of the human figures and in the general composition, these differences on the whole having to do with the greater perfection and increased use of the spiral. Even when human figures are used prominently in a design, the deeply carved spirals on their hips, shoulders and facial features not only reduce the prominence of the human form, but also frequently assert themselves above it. But it is in the intervening pierced detail of the Central-East Coast areas that the spiral has exerted its full sway, subduing and often almost eliminating the human figures, and certainly displacing them as the medium for conveying that sense of vigour and rhythm which the Maori carver of olden days seldom failed to express.

ACKNOWLEDGMENTS.

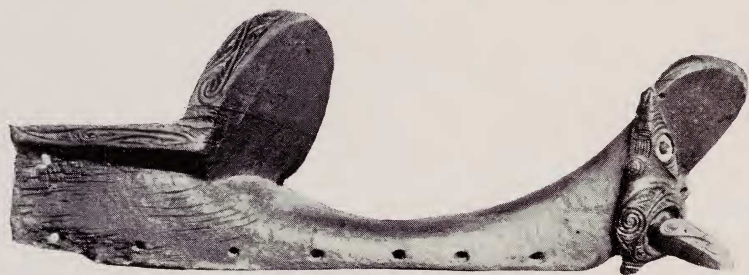
Most of the photographs of the Taranaki carvings have been kindly supplied by Mr. W. H. Skinner, Professor R. Speight and Mr. W. R. B. Oliver, while the other photographs were prepared by Mr. L. T. Griffin, to all of whom I desire to express my thanks for their much appreciated help.

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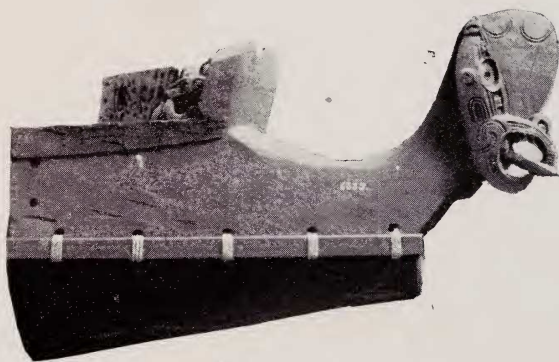
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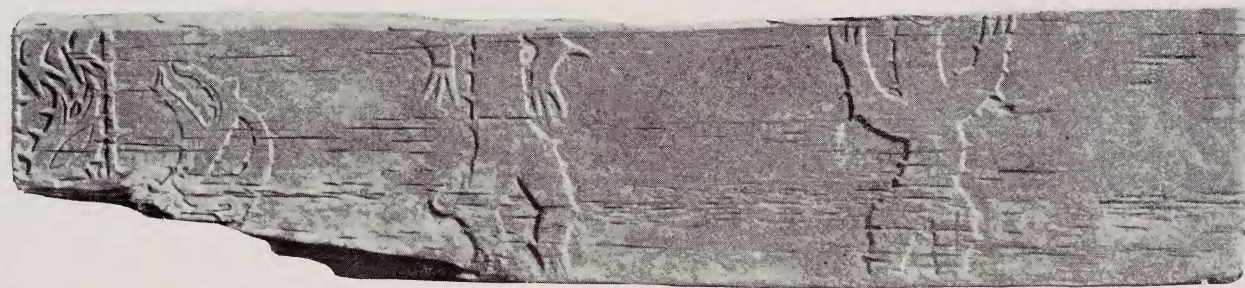


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Fig. 1. Canoe Prow, Doubtless Bay. Presented: Vaile Collection, Auckland Museum. L. 42 cm.
 Fig. 2. Prow, Coromandel. Auckland Museum. Presented: Miss L. M. Cranwell.
 Fig. 3. Prow, locality unknown. Auckland Museum.



Carved slab, Awanui. Auckland Museum. Presented: Mr. Geo. Evans.



Fig. 1. Head of Doubtless Bay prow.

Figs. 2 and 3. Heads on Awanui carving.



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10

Heads from various carvings, showing evolution of the *manaia*.



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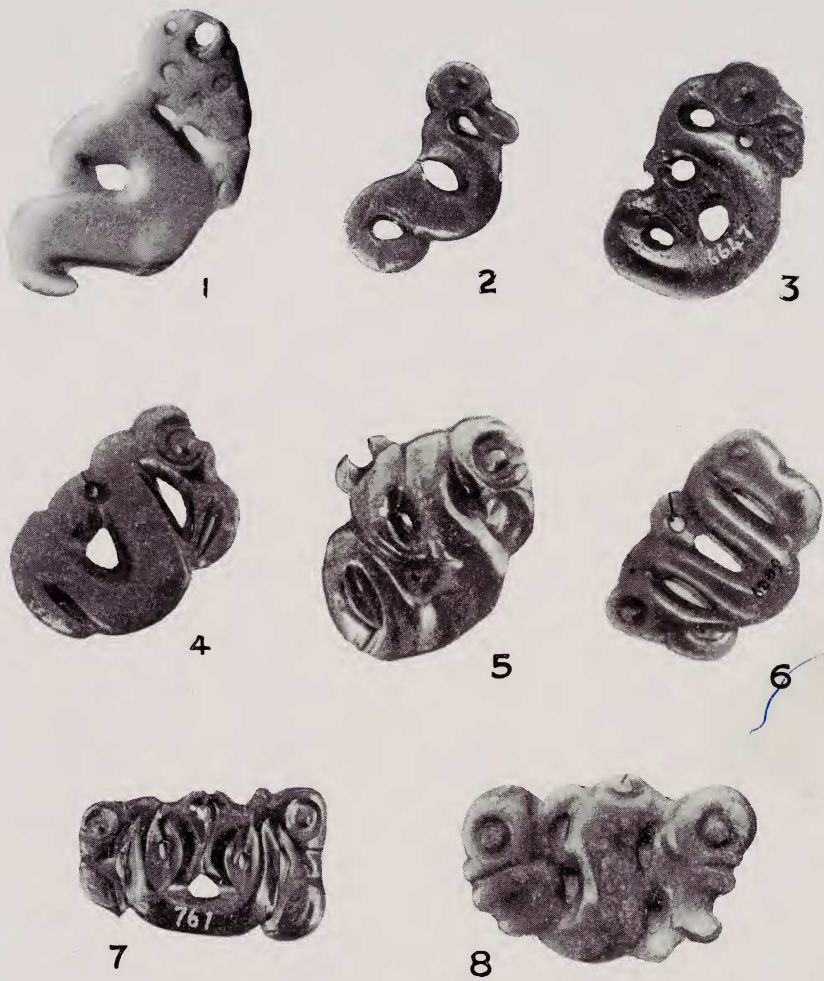


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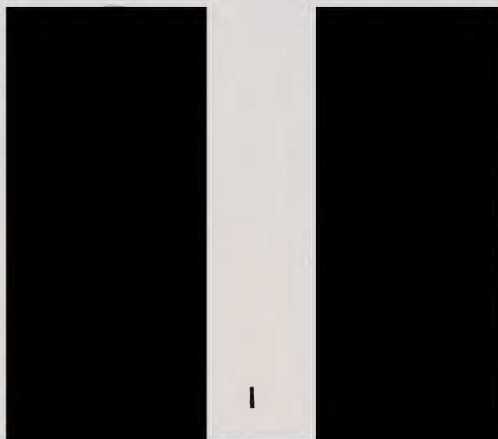
- Fig. 1. Elongated *manaia*; detail from canoe prow in British Museum.
 Fig. 2. Greenstone pendant, "*whakakai-piko*," Mahurangi. Auckland Museum.
 Fig. 3. Greenstone pendant, East Coast. Auckland Museum.
 Fig. 4. Carved burial chest, Bay of Islands. Auckland Museum. Presented:
 Hon. Vernon Reed.
 Fig. 5. Carved wooden slab, Helensville. Auckland Museum.
 Fig. 6. Carved wooden slab, "near Auckland." Wanganui Museum.



Evolution of *pekapeka* (figs. 6-8) from *marakihau* (figs. 1-5).

Auckland Museum Collection.

- Fig. 1. 10307. Kaikohe. Presented: Vaile Collection.
- Fig. 2. 6646. N. Cape District.
- Fig. 3. 6647. N. Cape District.
- Fig. 4. 6421. N. Cape District: Vaile Collection.
- Fig. 5. 5613. Te Kuiti.
- Fig. 6. 6209. Hokianga.
- Fig. 7. 761. Ohaeawai.
- Fig. 8. 6210. Hokianga.

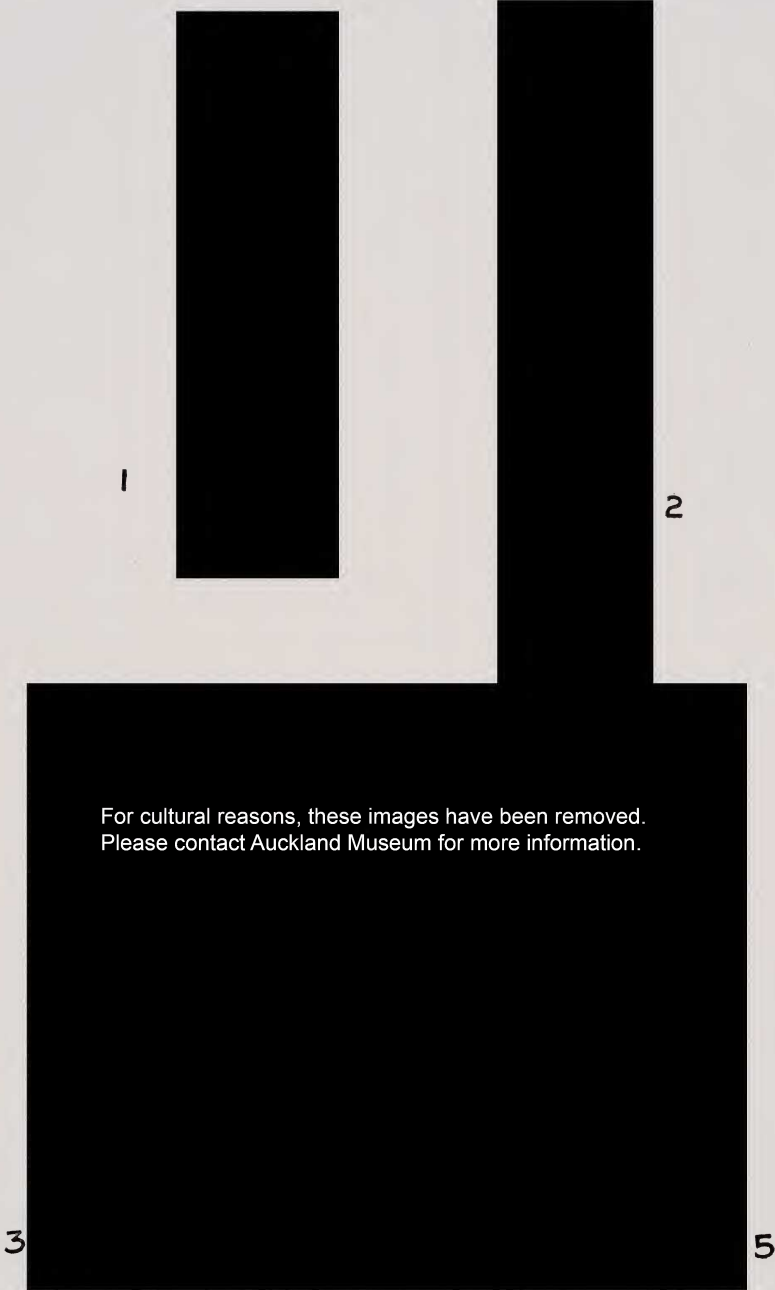


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North Auckland Carvings.

Figs. 1-4. Nos. 5652-5655. Bone-chests from Hokianga. Auckland Museum.
Presented by Maoris of the district.

In Best "The Maori," vol. 2, p. 9, these are incorrectly attributed to the
Dominion Museum Collection.



North Auckland Carvings.

Bone-chests in Auckland Museum.

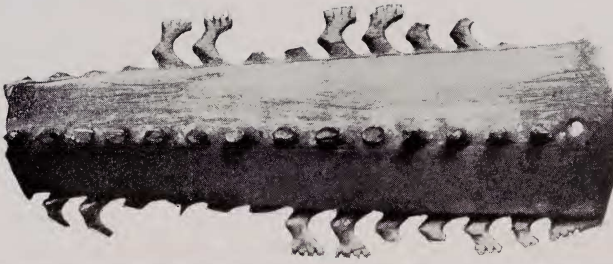
- Fig. 1. 5657. Hokianga.
- Fig. 2. 5243. Hokianga.
- Fig. 3. 6404. Bay of Islands. Presented: Hon. Vernon Reed.
- Fig. 4. 5660. Hokianga.
- Fig. 5. 6405. Bay of Islands. Presented: Hon. Vernon Reed.

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Please contact Auckland Museum for more information.

North Auckland Carvings.

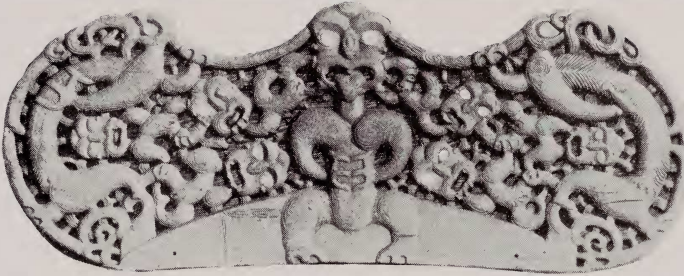
Fig. 1, 5694; fig. 2, 5651. Skull boxes from Whangaroa.

Fig. 3. 19458. Skull box from Auckland Museum.



1

For cultural reasons, this image has been removed.
Please contact Auckland Museum for more information.

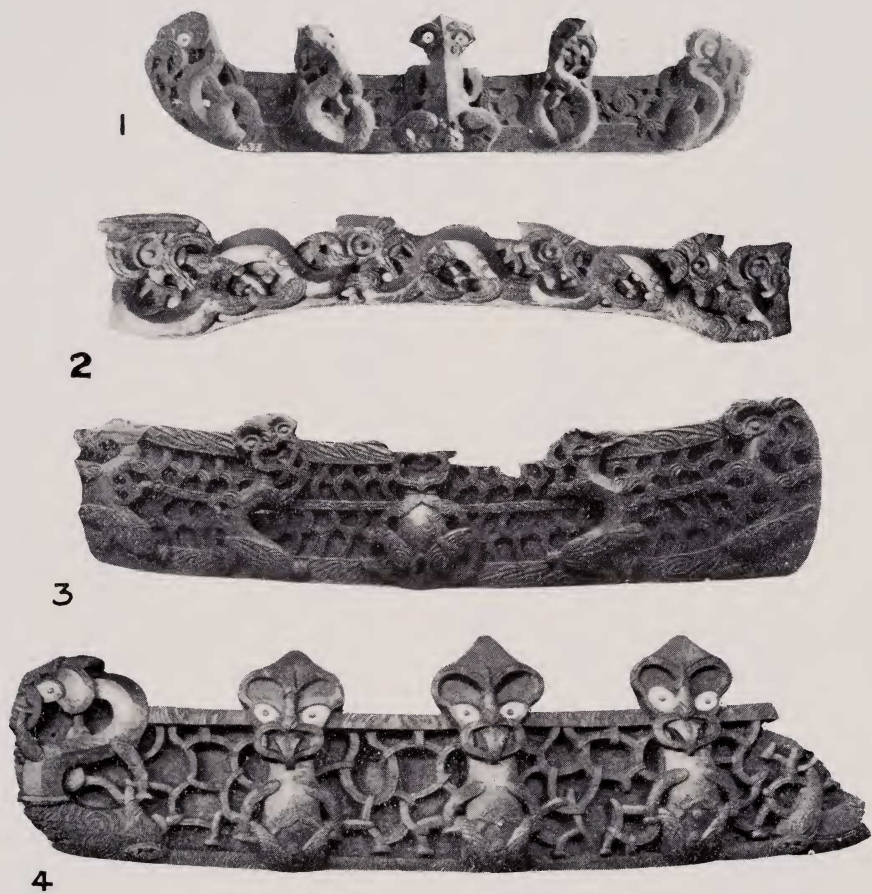


3



4

- Fig. 1. Ivory "chevroned" pendant from Coromandel.
Fig. 2. The Kaitaia Carving. Auckland Museum.
Fig. 3. Carved door lintel, or *pare*, East Coast. Auckland Museum.
Fig. 4. Carved *pare*, locality unknown. British Museum.



Carved lintels, *pare*, from Taranaki.

- Fig. 1. Taranaki Museum.
- Fig. 2. Dominion Museum.
- Fig. 3. Auckland Museum.
- Fig. 4. Canterbury Museum.



Rotorua, Bay of Plenty and Hauraki Carvings.
Auckland Museum.

- Fig. 1. Carved *pare*, Rotorua. Presented: Mr. Justice Gillies.
Fig. 2. Carved *pare*, Te Puke. Presented: Mr. F. Crossley Mappin.
Fig. 3. Carved *pare*, Patetonga, Hauraki Plains.
Fig. 4. Carved *pare*, Thornton's Bay, Thames.

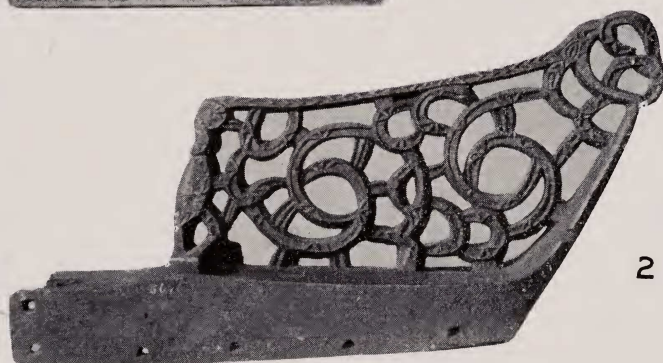
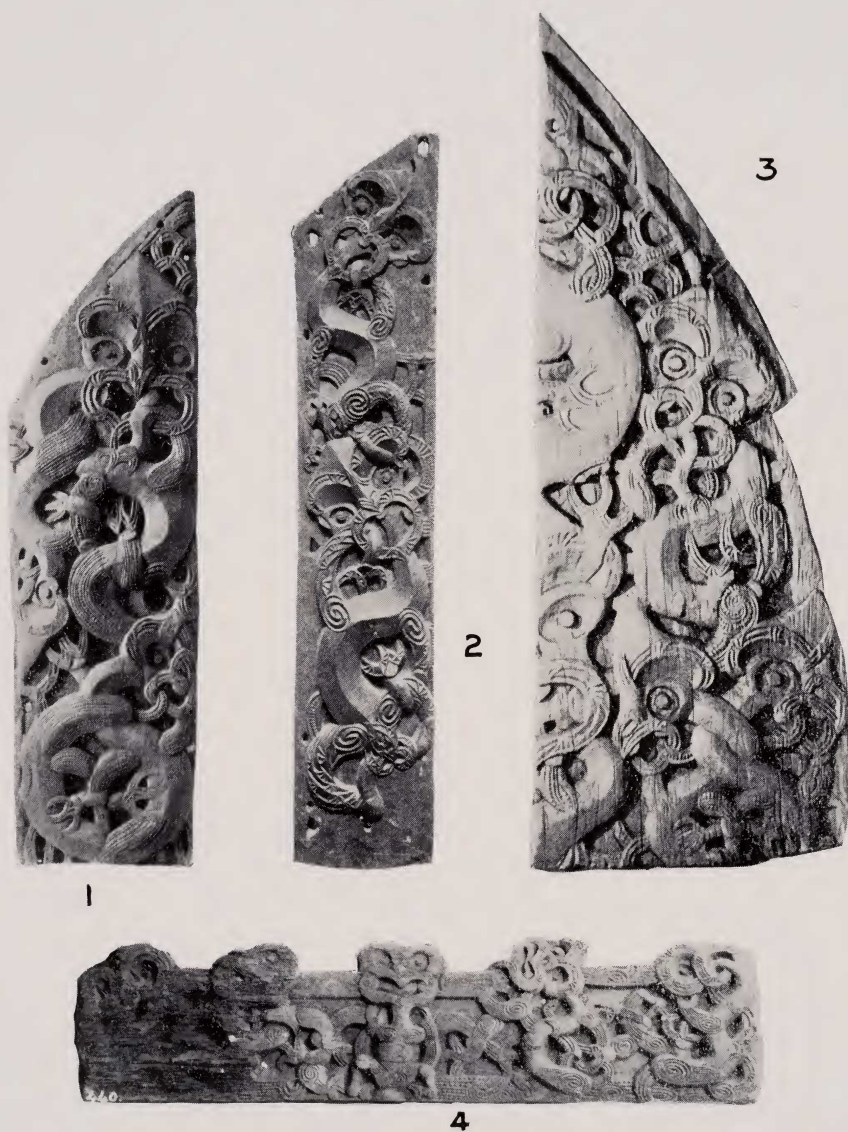


Fig. 1. Northern type of canoe-prow. Locality unknown. British Museum.

Fig. 2. Canoe-prow from Mokau, N. Taranaki. Auckland Museum.

Fig. 3. War-canoe prow, carved by Wiremu Kingi, the Ngatiawa chief, about 1860. Auckland Museum. Lent by His Majesty the King.



Taranaki Carvings.

Figs. 1, 3 and 4. Taranaki Museum.

Fig. 2. Dominion Museum.

These carvings, particularly figs. 1-3, should be compared with the Kaipara carvings illustrated on Pl. 41, figs. 5 and 6.